

TALENTED AMATEURS WHO WILL APPEAR IN "THE WEDDING DAY."



Horace S. Ensign.

George D. Pypen.

J. J. McClellan.

Fred C. Graham.

Hugh W. Dougall.

John D. Spencer.

THIS WEEK AT THE THEATRES

Salt Lake Theatre—Saturday matinee and evening, the Salt Lake Opera company in "The Wedding Day."
Lyric—The Lyric Stock company in "The Bondman."
Orpheum—Vaudeville.
Grand—This evening and through Wednesday evening, Kempton & Arlington's "World." Thursday, Friday and Saturday evenings and Saturday matinee, "A Woman's Sacrifice."

PROMISE OF THE PLAYHOUSES.

The formal opening of the Salt Lake theatre is announced for next Saturday afternoon, when the first matinee performance of "The Wedding Day" by the Salt Lake Opera company will be given. The opera company has been in training for some time past, Mr. McClellan directing the music and Mr. Whitney the stage; and the popular opera will be ready for a good production at the matinee. While the principals are picked from our most popular singers, the ensemble work is said to be splendid and will make an instantaneous hit. The chorus numbers thirty and the Salt Lake theatre orchestra will be augmented.

Miss Emma Lucy Gates, who recently returned from her year's study with Mme. Ashforth, will make her second appearance with the company in the role of a Normandy peasant girl. She will introduce Ardit's famous waltz song, "Se Saran Rose," in the third act. This will be Miss Agatha Berkhoel's premier appearance in opera in Salt Lake, and those who have attended the rehearsals promise that she will not disappoint the public. The other new acquisition to the company is Horace S. Ensign, who will sing an opera role for the first time. An interpolated solo with chorus has been arranged for him. Among the other principals are found the names of John D. Spencer, Hugh W. Dougall, Edna Dwyer, Fred C. Graham, George D. Pypen, and others well known to the opera-loving public. The opera will be given but six times—four nights and two matinees—beginning Saturday afternoon next.

The full cast is as follows:
Rose Marie.....Miss Emma Lucy Gates
Lucille.....Miss Agatha Berkhoel
Madam Montbazon.....Miss Edna Dwyer
Aunt Hortense.....Miss Margaret Harley
Mlle. Renee.....Mrs. Bessie Browning
Mlle. Villiers.....Miss Lillian Hudson
Mlle. Varney.....Miss Minnie Kingdon
Mlle. Courcy.....Miss Ruth Wilson
Popeop.....Mrs. J. D. Spencer
Raoul.....Mr. George D. Pypen
Duc DeBouillon.....Mr. Hugh W. Dougall
Planchette.....Mr. Fred C. Graham
Sergeant Souffle.....Mr. H. S. Ensign
Laubert.....Mr. J. D. Owen
Pomade.....Mr. A. H. Kelson
Guard.....Mr. A. E. Brady
Sentry.....Mr. Joseph Poll
J. J. McClellan, director.
H. G. Whitney, manager.

Grand Theatre.

The Grand theatre will open Sunday evening, Sept. 9, with Kempton & Arlington's grand scenic revival of the original "World." The play has been rewritten and is now produced for the first time since 1886 at His Majesty's theatre in London, and Wallace's theatre in New York City. Everything in the play from the most important situations and climaxes, down to the minute details, have been modernized and nothing in the line of scenery, electrical effects, costumes, etc., has been omitted, no price has been too great for necessities, and no salary too large for the all-star cast required for a successful production of this wonderful scenic and electrical success.

The play opens with a scene in the New York harbor, with a big ocean liner at anchor; the boat steams away on its long journey to Cape Town, but the villain makes his presence known by blowing up the vessel for revenge on the long-suffering hero. Certain members of the crew and passengers of the ill-fated liner manage to make a raft, and the most thrilling and most spectacular of all previous scenic productions roll into insignificance when compared to this wonderful and faithfully portrayed scene of the last drop of water on the raft as it tosses relentlessly up and down in the cruel, blinding sun of the tropics. The anguish of body, mind and soul is so accurately shown in the facial expression and the words of misery wrung from the heart that to attempt to put any proper recognition of the fact on paper is but a mere compliment. The curtain goes down on this act as the rescuing vessel slowly puts to, for the picking up of the party on the raft. The escape from the lunatic asylum, the murder, the prison in the old chateau on the coast of Sicily, and the final act with the "waves of sin and death" are ably constructed and very effective. Beautiful in sentiment and artistically portrayed, it is the most interesting play ever presented.

To avoid the long waits made necessary by the large amount of special scenery for each act, the management



Emma Lucy Gates.

Edna Dwyer.

Agatha Berkhoel.

Broadway Likes Salt Laker's Musical Comedy.

Edwin Milton Royle, the Salt Lake playwright, whose "Squaw Man" was one of last season's greatest hits in theatrical circles, has another success credited to him already this season. His new musical play is "Marrying Mary." It is a satire upon social conditions and touches breezily upon the calls made upon divorce courts by matrimonial misfits. "Marrying Mary" opened the season at Daly's theatre, New York, last Monday.

The scene of action throughout the play is the Alamo hotel, Florida. The plot centers around "Marrying Mary," played by Marie Cahill. When the curtain goes up the audience soon learns that Mary has already been married

three times, once to a Senator Bunchgrass, Bishop Brigham Smudge of the Latter-day Saints and Willie Drinkwater, a cousin, who is on one long, continuous, but gentlemanly spree. Mary has freed herself from all three and at last meets her affinity, Ormsby Kulppepper, a young senator from Kentucky. Young Kulppepper is pushing a bill against divorce through congress. When Mary's three husbands appear at the hotel in the midst of Kulppepper's attentions to her, a rapid-fire series of complications commences.

"A chorus, a dozen or more clever songs, catchy music and pretty settings have added to Mr. Royle's clever musical-epilogue," says one of the New York critics. The initial appearance of

"Marrying Mary" at Daly's, in New York, was followed by a shower of flattering press notices and more than pleased the first nighters.

What Critics Say.

The New York Herald has this to say of Mr. Royle's play:

"In 'Marrying Mary,' a musical play by Edwin Royle, Silvio Hein and Benjamin H. Burr, which opened Daly's theatre last night, Aug. 27, Miss Marie Cahill has wedded herself to the best vehicle she has met since she began her stellar career. Mr. Royle, who has taken Miss Cahill's measure for tailor-made plays, has fitted the star admirably. The situations were productive of clever comedy that never descends to horse play."

The Telegraph passes this verdict upon the production:

"There is nothing of the musical comedy display in 'Marrying Mary.' The settings became the play itself in that they were in excellent taste. In place of the old stale jokes, one got an occasional whiff of smartness-fresh from the factory that mildly stimulated."

"The World, in a lengthy and favorable criticism, says, among other things: 'The play with music is wholesome, humorous, entertaining and devoid of vaudeville features.'"

The Sun is even more enthusiastic. Here is the first paragraph of its criticism, and there are more just like it:

"A theatrical novelty struck Broadway last night. Its a musical show that has a real plot; one that's visible to the naked eye and lasts through three acts. It's called 'Marrying Mary,' and in the name part Marie Cahill began at Daly's theatre what promises to be a successful engagement. Both the musical play and Miss Cahill made good."

EXPERT'S OPINION OF THE SHOW GIRL

For two days the office where E. E. Rice, the veteran theatrical manager and feminine pulchritude expert, does business, at 1512 Broadway, has been in a receptive mood, says the New York Tribune. Mr. Rice has spent most of his waking hours gazing moodily out of the window, idly drumming on the window seat. Charles Seagrave, his stage manager, has hungrily started into the corridor. John J. Braham, the musical director, is putting in his time rearranging his music. They are all waiting for something to turn up.

The "something" is the "twenty society show girls for Rice's 'Girl from London' company. Young, pretty and attractive. Apply 11 to 2 daily."

But New York is short on society show girls this week. Worldwide as is Mr. Rice's reputation and that of his admirer, compelling choruses, only fifteen or twenty would-be show girls have applied. Up to closing time yes-

terday six of the eight or ten required had been selected.

"Maybe they're all in the country enjoying their vacations," suggested Mr. Rice, with a forced smile. "Or more likely," he added, brightening, "they won't come out because it's raining and they don't want to get their pretty clothes wet."

"The crop of show girls is inexhaustible," went on the famous manager, "but, of course, we run across these little famine spots at the beginning of the season, when a large number of musical plays are in preparation. Many of the girls are off having a good time and don't see the ads and aren't thinking about work, but a few weeks later and the woods on the Radio will be full of 'em."

"Every five or six years sees a new

generation of show girls. The ranks are constantly graduating into matrimony or stars or dying or something, and that leaves room at the bottom for the fresh faces and unjaded physiques."

"By the way, the type of show girl is changing. If you didn't happen to know it, Brunettes are coming in again. For several years the blonde girl has been the favorite. It all goes in cycles."

"I can tell instantly whether a girl will do or not. Nationality hasn't anything to do with it; previous experience hasn't. If a girl is exteriorly attractive and bright and capable she can soon be developed into something. If she can't learn, she has to be dropped, even if she is handsome."

"A girl, you understand, may be ordinarily pretty in a drawing room and yet be totally ineffective on the stage."

"Does she make up well? Does she light up well? Has she charm, personality, magnetism? Is she inspirational?"

"If so, we want her. There is always room on the New York stage for a girl of the right kind."

Chorus girl No. 1, who was chosen by Mr. Rice, was an exceedingly pretty Irish-American from Staten Island. She wore a white dress and carried in her hand a newspaper clipping.

"I've come in answer to this ad," she said, simply. "I've got to be a bread winner, and I don't want to go behind a counter or punch the keys of a typewriter. Do you think I'll do?"

They told her they did. She was tall, slender, but not skinny, with a good stage figure, good eyes, good features, good complexion—a sweet, pretty blonde, in fact. Then she went over to the piano and ran up and down the scale to show off her vocal powers. She seemed as modest and refined as she was pretty.

No. 2 was as different in looks as could be imagined. She was dark, richly dark, of the Jewish type. She was, in fact, a Jewish-American girl from the Bronx. She sang beautifully, and she was pretty—adorably pretty. They told her she'd do.

"But it doesn't matter what kind of teeth a chorus girl has, does it, Mr. Rice?" asked one of the applicants.

Mr. Rice clung to the arms of the chair for support.

"Bless your heart, you dear child," he replied, as soon as he had recovered his strength, "who ever heard of a show girl singing her choruses through a barricade of store teeth? Her hair may be false, her complexion may be false, but her teeth, her teeth, dear girl, they've got to be the real thing every time."

"TO CURE A FELON."

Says Sam Kendall of Phillipsburg, Kan., "Just cover it over with Bucklan's Arnica Salve and the salve will do the rest." Quickest cure for Burns, Boils, Sores, Scalds, Wounds, Piles, Eczema, Salt Rheum, Chapped Hands, Sore Feet and Sore Eyes. Only 25c at Z. C. M. I. Drug Dept. Guaranteed.

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EDWARD CLARK AND THE WINNING WIDOWS,
The Headliner at the Orpheum This Week.